

The Development of Children's Musical Theater in Mainland China

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Abstract:

This paper selects mainland China as the research area, studies the development status of children's musicals in the region, and puts forward five problems in the development of children's musicals in mainland China: First, the development level of children's musical shows regional, and the development field is unbalanced. Second, The creators of children's musicals who know drama don't know music, and those who know music don't know drama. Third, the creators do not have enough knowledge about children's development, so the works created do not meet children's unique requirements. Fourth, the market operation mechanism is not mature. Due to the COVID-19 pandemic, children's musicals have been stagnant for the past few years. By grasping the existing problems in the development of children's musicals in mainland China, this paper provides some suggestions for the creators and researchers engaged in this field.

Keywords: Mainland China, children's musical, children's musical development status, children's development

Research Background

Children's musicals are plays whose main audience is children. This kind of play not only has the characteristics of general musicals (a high degree of integration of drama, music, dance, stage choreography and other artistic elements), but also adapts to children's unique taste, psychological state and way of understanding and thinking of things. It improves creativity, sensitivity, fluency, flexibility, imagination, emotional stability, social cooperation, moral attitude, and physical coordination and communication. Therefore, children's musical plays a significant role in children's physical and mental development, so it is warmly sought after around the world.

Chinese children's musicals date back to the early 20th century. In this period, there was a very important representative figure Li Jinhui, who was influenced by "school music" and added a lot of song and dance elements in the creation of children's plays. He is the first artist in China to devote himself to children's musical drama. He pays attention to the integration of music, dance, drama and games into children's art performance forms. The children's musical plays he created attach importance to the selection of appropriate themes and create lyrics and music suitable for children's specific psychology. He pursues colloquial and popular works, and he is good at using folk music. During this period, he produced 11 musical plays for children. Sparrow and Child is the first children's musical drama written by Lai Jinhui. It was created in 1920 and is also one of his representative works. And The Little Painter (1926), in which he

used dramatic music to depict characters and express their emotions, which broke through the traditional method of selecting songs and writing lyrics. He used different styles of music to depict the mood changes of the characters in different dramatic situations, so every melodic creation has different changes with the development of the plot, which marks Li Jinhui's children's musical drama from lyric narrative to dramatic narrative. In addition, he also created "Sparrow and child", "Grape fairy", "Fairy sister" and other works. Most of these works focus on protecting children's creative talent and opposing feudal education. The text of his works is easy to understand, and the music language is concise, vivid and lively. He inherits and develops the tradition of school music advocated by Shen Xingong and Li Shutong. At the same time, he is also an expert in the use of folk music materials, in these children's songs, he used a large number of folk songs, minor tunes, Qu Pai and other materials.

In the 1930s and 1940s, due to the impact of the Second World War, China suffered unprecedented hardships. The whole country was in a stage of extreme poverty, and all production activities were aimed at filling the stomach. At that time, artistic and cultural performances were designed to boost the morale of soldiers and working people, so children's musical plays were temporarily suspended, and even musicals were stagnant. Before the founding of New China, Western musicals were introduced to China for the first time, and a number of Broadway musicals were staged in Shanghai. However, after the founding of the People's Republic of China, due to the influence of the country's foreign policy, the development of musical in China appeared fault. It was not until the 1980s that musicals were introduced to China again, and many shows were staged in China again. For example, The Broadway musicals "The Fantasies" and "The Musical Salesman" premiered at the Central Opera House in 1987, and the Broadway classic "My Fair Lady" premiered at the Shanghai Theatre Academy in 1988. And six classic pieces from West Side Story, which was performed at the Central Academy of Drama in 1995. The performances of these musicals have inspired more musical fans to create passion. At the end of the 20th century, Chinese musical began a new round of modernization. On the one hand, the introduction of a large number of European and American classic musicals, on the other hand, there are more and more original musicals, such as "Heart of Fangcao", "Yangko Romance", "Ride the Wrong train", "Yangko Romance". Based on the narrative culture of traditional Chinese songs and dances, these musicals boldly learned the creation and production ideas of Europe and the United States, and opened a new starting point for the development of Chinese song and dance dramas in the 20th century. Subsequently, excellent foreign plays such as Phantom of the Opera, Cats and Mamma Mia were staged in China, as well as children's musicals such as The Lion King and Shrek.

In recent years, children's musicals have once again become popular in mainland China. The main reason is that the current world situation is stable and China's economic level is developing rapidly. People have more energy and financial resources to pursue spiritual and cultural satisfaction and pay more attention to the growth of future generations. Therefore, the market demand for children's musicals is increasing, and children's musicals have achieved development. With the continuous increase of people's consumption level in mainland China, both the creative team and the audience have increased a lot. Both the commercial market and the school education are actively exploring the development path of children's musical, but because it started late, it is still in the preliminary exploration stage. At present, only developed cities (such as Beijing, Shanghai, Guangzhou, Hangzhou) are generally producing children's musical productions. For example, 2018's "Resurrect, Carrot!" And the original Tibetan musical "Dorje". It is worth mentioning that in 2019, China's most representative children's musical

"Indispensable" was staged in Shanghai, which set off a wave of popularity in China. This work was praised by the public and even called "Rock School" in China. The success of the play lies in the fact that it has mastered the rules of musical creation to a large extent. The creator has effectively integrated the music and drama together, while paying attention to the children as the main actors. The actors in the play showed great comprehensive ability, especially in singing, dancing and acting. This reminds the creators that stage production can be the finishing touch, but it is not the focus that we blindly pursue at present. The content and actors of children's musicals are the focus of our creation at present. In addition, on July 9, the same year, the ninth China Children's Drama Festival staged a children's musical "Mother on the Moon". Mother on the Moon is different from Indispensability in that it pays more attention to the local conditions and customs of China, presenting the intangible cultural heritage of China, such as puppet shows and paper-cutting art. At the same time, a large number of folk music elements are added to the music, such as Guangxi's unique color tone, fishing drum, and Ziqi, which makes the whole play a wonderful performance with the characteristics of southwest Chinese folk art. This play also sends an important message to the team currently creating children's musicals: local Chinese creations should be combined with ethnic elements, which can not only arouse the audience's ethnic feelings and gain goodwill, so that the performance can achieve good results. At the same time, it is the current trend of world art: the more local, the more international. Such works of art and culture that spread the characteristics of the region. Other shows that have received critical acclaim in recent years include "Baby", "Little White Turtles" and "The Three Little Pigs".

However, Hong Kong, Macao and Taiwan were influenced by Western culture earlier and deeper than the mainland due to historical reasons. Compared with the mainland, the development of children's musicals in these regions is very different. Therefore, this paper does not mix them together to discuss, this paper mainly takes mainland China as the research object, not including Hong Kong, Macao and Taiwan.

The Development of Children's Musical Theater in Mainland China

Children's musicals in mainland China are mainly imported from foreign countries, such as Disney's musical The Lion King, the Wizard of Oz, Wicked, Shrek, Frozen and so on. These plays are often easy to understand the plot, lively music, beautiful stage, these characteristics make them popular with the majority of children. A large number of people who love drama and music saw the value of children's musicals, and they rushed to create local children's musicals. With some excellent local productions, more and more people in China begin to pay attention to children's musicals, and many people who love musicals throw themselves into the market of children's musicals. Children's musicals are mainly composed of easy-to-understand fairy tales, colorful and cheerful music, which can greatly attract the attention of active children. Children's musicals have an unusually good effect on the cultivation of values and aesthetic tastes. Therefore, this kind of things which are fun and can maximize the completion of the training of children's goals soon attracted the attention of the education field and quickly became the favorite of primary and secondary schools. Therefore, a large number of school children's musicals appeared. But at the same time, things who develop rapidly in the emerging environment, there are bound to be a lot of problems. As a newly developed artistic phenomenon, children's musical is in its initial stage in mainland China, and many problems have gradually been exposed, especially since the outbreak of COVID-19, which has severely affected the development of musical.

The development level of children's musical shows regional, and the development field is unbalanced.

Since creating and rehearsing children's musicals requires a professional creative community, these people must have a considerable knowledge of musicals, at least from the experience of watching and participating in numerous rehearsals. Producers of children's musicals also need to know enough about them to be confident enough to invest in them, and audiences need to have good wealth and a highly tolerant attitude towards foreign cultures in order for such children's musicals to have a market. The places with such creative groups and audiences are often in areas with high local economic and cultural levels, which makes the development of children's musicals easy to be regional. In first-tier cities such as Beijing, Shanghai, Guangzhou and Hangzhou on the Chinese mainland, children's musicals are developing relatively well. For example, the Ugly Duckling in Beijing, Life in Seven Acts in Shanghai, Golden Spot in Guangzhou and other children's musical production teams have developed very well, but it is difficult for second - and third-tier cities with average economic development level in China to make children's musical plays very well. The imbalance of regional development is mainly restricted by economic level and people's acceptance of foreign culture.

It is a problem that children's musicals have a regional level of development, but there is also a problem that the development field is diversified. The main reason for this is that people use the value of musicals in different directions. Children's musicals are plays with children as the main participants, and children's character, character and values are all in the shaping stage. The stage design, singing, dancing and acting in the process of children's musical creation can develop children's creativity to a great extent. Therefore, as children's musicals continue to penetrate various regions, more and more people see the educational value of children's musicals. "*Creative theater is fundamentally a learning device that integrates cognitive, emotional, social and psychomotor abilities.*" (In the words of Nellie McCelyn, a famous American children's drama educator). Many educators keenly observe that children's musicals can give full play to children's initiative and creativity, so they strongly advocate the application of musicals in children's teaching activities, which can greatly mobilize the initiative of teachers and students. After a period of trial, various schools have also obtained good results, which makes children's musical in the teaching activities deeply loved. With the guidance of education policy, countless schools began to try, and they achieved good results in the preliminary test period, creating a number of high-quality children's musicals which meet the school teaching. Such children's musicals are born in various school associations, especially in the creation of school activities in primary and secondary schools. A large number of children's musicals are rehearsed to promote the birth of new plays, which is very beneficial to the development of children's musicals.

At the same time, however, the development of children's musicals is becoming unbalanced due to their outstanding educational value. The schools are thriving, but the business market is lackluster, and that's the pity. It seems that people only see the educational value of children's musicals but ignore their commercial and artistic value. Some people who engage in theoretical research and even call for weakening the commerciality and professionalism of children's musicals. Such advocates insist that children's musicals are too commercial for schools to afford to rehearse and lose the opportunity to do so. They also consider that too much commercial activity could undermine the most important reason for introducing musicals, which is to develop and develop the full range of students' initiative. Weakening the artistic value is to consider that the excessive pursuit of artistry will make the

play too professional, which greatly increases the difficulty of the school rehearsal. Due to the shortage of talents and resources proficient in various arts in primary and secondary schools, excessive professional knowledge cannot be absorbed by them, but become a burden on the teaching road, and cannot give full play to the dynamic role of children's musicals.

We cannot deny that there are such concerns. These doubts are all from the perspective of the school and are based on the direction of cultivating children. Children's musicals in schools themselves are less dependent on the commercial market for revenue, and because of government funding for education, they can afford to use children's musicals as a tool to develop children's skills. As a result, the current situation in China is that most children's musicals are rehearsed in schools, and their performances are basically art festival exchanges within schools or between several schools, and rarely put into the market for sale. As a result, even if there are excellent works, it is difficult for them to be widely spread. Everyone is stuck in their own circle, and the overall level of creation is not uniform. This is very unfavorable to the overall development of children's musicals, because they cannot learn from each other and make progress. In addition, due to children's unstable personality, short attention span, poor self-control ability and other characteristics, the control of children's musical rehearsal and performance is too weak. A lot of time is spent on team building and discipline during rehearsals. And children also have high requirements for the rehearsal space, which must be very comfortable under the premise of absolutely guaranteeing children. So rehearsals for children's musicals are extremely demanding for directors. On the one hand, the director should have a solid professional foundation, but also understand the characteristics of children, he should be able to master the psychological activities of children, in the most efficient way to carry out rehearsal and performance activities. However, there are few such talents in mainland China, which leads to the fact that very few children's musicals in mainland China can be performed commercially.

The creators of children's musicals who know drama don't know music, and those who know music don't know drama.

The status of drama and music in musicals is unshakeable, and the same is true of children's musicals. Therefore, it is very important for the creators of children's musicals to grasp the relationship between music and drama. In a successful musical, the writer, lyrics and composition are often equally important. The tacit understanding of the writer, lyrics and composition usually determines the success of the whole musical. When writing a musical, if the drama comes first, then the composer and lyricist will create the musical performance part according to the established plot line, or replace the original dialogue part with music composition. If the song and the music of each part have been created first, then the scriptwriter will need to take the music performance part into account when creating, and try to leave the song blank. In the process of rehearsal and production, the director and actor will also have some personal understanding and adjustment of the expression of the drama script. Therefore, ideally, the work of the screenwriter should continue even in the production stage and even in the performance stage. So in many cases, the screenwriter and lyricist of a musical are probably the same person. Or a single person can write the lyrics and compose the music, or even someone who is super capable and fully competent for all three tasks. To be clear, the scriptwriter of a musical must know music, and the lyricist and composer must be proficient in drama. Only by doing this can the musical work be considered as a qualified work.

Since children's musicals were introduced to China, their educational value has been utilized to the greatest extent. Therefore, the main body to accept and spread the children's

musical comes from the school. As far as the current situation in mainland China is concerned, music teachers are responsible for the creation and rehearsal of musicals. So a large proportion of the participants in children's musicals are educationally involved. In case of important arts and cultural events, the school will also hire temporary drama writers and music writers. The commercial market for children's musicals also has many teams that are improvised, or other theater teams that work part-time to create children's musicals. To the uninitiated, the theatrical and musical requirements of children's musicals are simple. Especially at present, the development of children's musicals in China is very immature. Many scriptwriters, lyricists and composers underestimate the difficulty of creating children's musicals. They think they are fully competent and blindly carry out the creation, and the results are predictable and embarrassing. While it is true that the music and drama of children's musicals strive for simplicity, simplicity does not mean the absence of constraints. In both drama and music, children's musicals require to create plays with high appeal and humanistic care on the basis of simplicity, which is actually difficult for a mature playwright, lyricist and composer to complete. The creators in mainland China often despise these, so the emergence of these creators exposes a huge problem for children's musicals: the main creative team knows education but does not know art creation, the script creator knows drama but does not know music, and the music creator knows music but does not know drama. The biggest reason is the inability to integrate other fields into one's own. The scriptwriter is so busy writing a play that it may not even appeal to children. The lyrics and composition would have produced some good music, but he could not quite make the music serve the whole play. A musician who does not understand drama may find it difficult to determine where to arrange a musical performance reasonably. It is also possible that the lyrics or melodies created by him may not catch the eyes of children, or this part of music just appears in the play abruptly, and the music of the whole play has no internal connection. As a result, the children's musicals created by them are boring, rigid and disharmonious in structure. In the rehearsal of such children's musicals, it is difficult for the director and actors to grasp the essence of the musical and attract the audience.

The creators do not have enough knowledge about children's development, so the works created do not meet children's unique requirements.

The biggest limitation of children's musicals is that the main participants (audience and actors) are children. The most characteristic of children is that their physical and psychological development is immature and unstable. Children's musicals also need to provide a lot of information that can help their personality and personality development under the premise that their attention span is very short. Therefore, to create a good children's drama, one must first understand the characteristics of children's development and have professional knowledge. In order to understand the professional knowledge of child development, it is necessary for creators to master the current important theoretical representatives of child development and understand the growth characteristics of children. They should respect this law of development in their creation and create works that meet the needs of children.

To some extent, children's musicals are an "intermediary" for adults to introduce concepts, knowledge, skills and strategies to children. As the creators of children's musicals, they should try their best to let children, especially their parents, choose this "intermediary" to build cognitive structures for children. The reason why parents choose this kind of "intermediary" must be that the values, outlook on life and other cognitive structures in children's musicals can coincide with their needs, and the plays must contain a lot of things that can promote children's development. Children's musicals are an important socialized language, which is created by the cultural environment and must be adopted by children. And these words

should be the words that the children say to themselves. Such "psychological tools" to be used by children must be given positive and accurate guidance, and they must be "tailored" for children. Therefore, the language of children's musicals (this language includes dramatic stories and music) must be suitable for children's development. The language should be neither too difficult, too difficult for children to understand, nor too vague. Too vague would make the musical lose its value. The "intermediary" without value is difficult for children's parents to adopt.

But over the years, with the development of children's musicals on the Chinese mainland, there has been a growing demand for professional creative talent in the field. Colleges and universities or talent training institutions are trying to send talents of this major to the society. However, in China's ordinary colleges and universities, "musical theater" is a new major, which mainly offers the following courses: Musical singing, musical style of singing skills, music theory and sight-singing practice ear gihon, musical chorus, ballet, jazz dance gihon, Chinese and foreign style dance, musical dance, artistic language foundation, the foundation of language skills, drama, drama skills, musical performances, musical appreciation, makeup base, Chinese and foreign history and other public required course. At the same time, there are also a small number of experienced musical production team gradually began to step into the field of children's musical production. Unfortunately, the professionals sent by these teams are not equipped with knowledge related to child development, and most of them specialize in script writing and song writing, and few of them are engaged in stage rehearsal. Talent specialising in playwriting and songwriting aims to serve adult musicals, so there is no study of child development in their curriculum. Even those who majored in musical theater do not have knowledge about children, let alone temporary dramatists, lyricists, and composers. At present, few of these musical theater majors are engaged in creating children's musicals after graduation. The works created by them are hardly in line with children's aesthetic taste, not helpful to children's cultivation, and cannot fully attract children's parents to choose their plays.

Not only that, but in most cases, the people who set and direct the stage of a children's musical are amateurs who are recruited at the beginning of rehearsal. The person in charge of rehearsing children's musicals at school is the music teacher. However, the rehearsals, performances and sets of children's musicals are different from ordinary musicals. Children are the main actors in children's musicals, and their overall cognitive level is not uniform and their psychological characteristics are diverse. Their controllability is poor, and the adult rehearsal method will not get the ideal effect. In addition, the childlike innocence and education required by children pose higher difficulties to stage sets, so professional directors and stage set creators need to have more knowledge and literacy in line with the characteristics of children's development.

The market operation mechanism is not mature

In mainland China, people attach great importance to the educational value of children's musical plays, so they are well developed in schools, but commercial performances are generally rare. One reason is that children's musicals have a more significant effect in the field of education. Another important reason is that the market operation mechanism of children's musicals is not mature. The people in charge of marketing have traditionally used the same marketing strategy for children's musicals as for regular musicals. It's all about showy stage

effects and huge production to get people to buy tickets. They use highly skilled adults to play the roles of children. At present, China is one of the countries with the most developed information media in the world. Even under the impact of new media, many troupes still concentrate all their revenue on the box office, which makes the commercial performance market bleak. In fact, due to the particularity of children performing in musicals, marketing should actively adapt to the needs of children and their parents, and marketing strategies should adapt to the changes of The Times and try to expand the ways and transfer the direction of revenue.

At present, most of the children's musicals in China are active in schools and training institutions, and the purpose of their rehearsals is to provide a very suitable activity for growing children. To enable children to maximize their skills and creative thinking through rehearsal and performance. They are the intrinsic participants of children's musicals, and they have relatively low requirements on the stage presentation results of the plays. The other part is a children's musical staged by the troupe. In this part of the children's musical, children appear as the audience. They are external and passive recipients of the values, cognition and emotional experience endowed by the repertory. However, it seems that the marketing team of children's musicals in China has not fully grasped this point, and they are still pursuing the revenue from box office and peripheral products. However, the common problem is that many plays will not be performed again after the first performance. Such plays, which have been created with a lot of manpower and material resources, cannot even recover the cost in the end. The reason is that there is not enough recognition of children's musicals in the country, and parents have not taken their children to see musicals as often as concerts. In addition, in recent years, with the rapid development of digital media, people's watching habits have changed a lot. Especially if the audience's watching experience at home far exceeds that in the theater, the market is bound to be bleak.

In the final analysis, the marketing operation team of children's musicals is too small and unprofessional, which leads to their incomplete judgment on the consumption target and deviation of marketing strategy. Although the development of marketing in China has basically taken shape (colleges and universities have set up specialized courses), there are very few people engaged in the marketing of children's musicals. This is because as a new cultural product, children's musicals have not formed consumers' consumption concepts and habits. People think that this work has too little profit and is difficult to market. According to the survey data, very few children's musicals have special marketing teams. Most of them are temporary marketing teams seconded by the investors, or when the theater companies rent the performance venues, the performance venues provide publicity and marketing work. There are big drawbacks: selling children's musicals has little expertise, and they are easy to generalize about when promoting them. They have neither preliminary research nor careful planning arrangements, this kind of on-the-spot marketing team can only care about the immediate box office revenue. Therefore, the marketing mechanism of children's musicals in mainland China is very immature and needs a lot of time for practice and exploration. The marketing team does not have a clear understanding of the consumer group and adopts inappropriate marketing strategies. As a result, it is difficult for children's musicals in mainland China to be spread. Even good works have trouble selling. On the other hand, the plays created by the school are only spread within the circle of education, and there is no economic benefit. Without economic gains, the play will lose its power to survive, which seriously hinders the development of children's musicals in China.

2.5 The impact of COVID-19 has almost stopped the development of children's musicals

At the end of 2019 and the beginning of 2020, the outbreak of novel coronavirus pneumonia broke out in Wuhan, China. Because it spread too quickly for people to react, the epidemic spread quickly across the country. Subsequently, the Chinese government entered an emergency state of epidemic prevention and control, and adopted a level 1 response to the epidemic, and controlled all the places where the population gathered. This has caused enormous pressure and impact on Chinese industries. In particular, cultural industries such as cultural tourism, film, performing arts, festival and exhibition, which are highly dependent on crowd agglomeration to generate revenue, have been hit hard, and children's musicals are among them. According to a preliminary estimate by Sohu.com, "The direct loss of the cultural industry during the prevention and control of the COVID-19 pandemic could reach 1,259.2 billion yuan to 1,932.2 billion yuan. In 2020, the first year of the outbreak of COVID-19, the direct loss of the cultural industry was about 895.9 billion yuan, and the potential loss was about 289 billion yuan. During the period of COVID-19 prevention and control, population movement and agglomeration have shrunk sharply. The operating income of some cultural industries, which are heavily dependent on personnel concentration, has suffered a precipitous decline, and may even have zero performance for a certain period of time."

All planned and rehearsed children's musicals have been shut down. Even though less than a third of the theater companies returned to work, schools suspended all rehearsals and off-campus training institutions opened intermittently, and all training was finally suspended. Under the influence of COVID-19 in recent years, the entire cultural industry in China has been hit hard, and the development of cultural industry has ushered in a new direction. Children's musicals, which are highly dependent groups, suffered a crushing blow and all performances were suspended. The repeated epidemics eventually caused the whole industry to backslide and the unemployment group to become larger and larger. The number of people employed as of 2020 is available from China's national database. From 2017 to 2019, the number of employees in relevant industries showed an upward trend. In 2018, the number of employees in art venues increased from 51,478 to 64,507 in 2019, an increase of 13,029. In 2020, however, the figure fell to 61,957, a decrease of 2,550. This is only counting people who work in venues with official positions, and does not include those in related industries that are not recorded at arts venues. The number of domestic audience (thousands) of artistic performance groups also fluctuated steadily from 2015 to 2019, and then directly decreased to 60,646.7 in 2020. Compared with the previous year, the figure decreased by 64,963.3. Declining audiences have taken an incalculable toll on shows, as well as children's musicals. For the protection of children, children's musicals have almost completely ceased. Therefore, the impact of the COVID-19 pandemic on children's musicals in recent years has been so great that the development of the entire industry has almost stopped, and many related employees have changed careers or are in a state of no income.

Summary

Children's musicals are mainly based on easy to understand fairy tales, colorful and cheerful music can greatly attract the attention of children. It has a very good effect on the cultivation of values and the promotion of aesthetic taste. This form of performance is not only fun, but also can cultivate children's various abilities, so these plays can be staged in various economically developed cities in mainland China. At the same time, the state policy fully supports the economic and cultural development of these cities, allowing a large influx of foreign cultures and residents to enter these cities. As a result, these regions are highly receptive to foreign culture, and their growing economies are sufficient to support consumption. These economically based families also pay enough attention to the development needs of children. They have noticed the educational value of children's musicals

and found that the parent-child relationship has been greatly improved after watching children's music performances, and musicals have been popular for a time. So it was considered fashionable to go to children's musicals in these areas, and this led to a boom in children's musicals. Due to the introduction of foreign culture, there are still many problems in the present Chinese children's musicals. It will take a long time to accumulate experience and obtain a development model of children's musicals that belongs to China's national conditions. Current children's musical development in mainland China there are many problems, for example, the development level of children's musical shows regional, and the development field is unbalanced, children's musical creators understand drama people don't understand music, understand music people don't understand the drama, creators do not have knowledge about the development of the children, work does not adapt to the special requirements of children, And the market operation mechanism is not mature and so on. These problems have contributed to the slow development of children's musicals. In addition, due to the COVID-19 pandemic, children's musicals are almost stagnant. But we should look at these problems correctly, this is the inevitable process of the development of things, must use time to grow. We have to accurately explore and grasp the rules of children's musical creation, combine with the actual situation in China, cultivate professional talents, improve the professional structure of the creative team, enhance the ability of the market operation team, and break the conventional way of watching plays to adapt to the impact of COVID-19. By solving problems positively, children's musicals in China will continue to develop in a good direction.

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